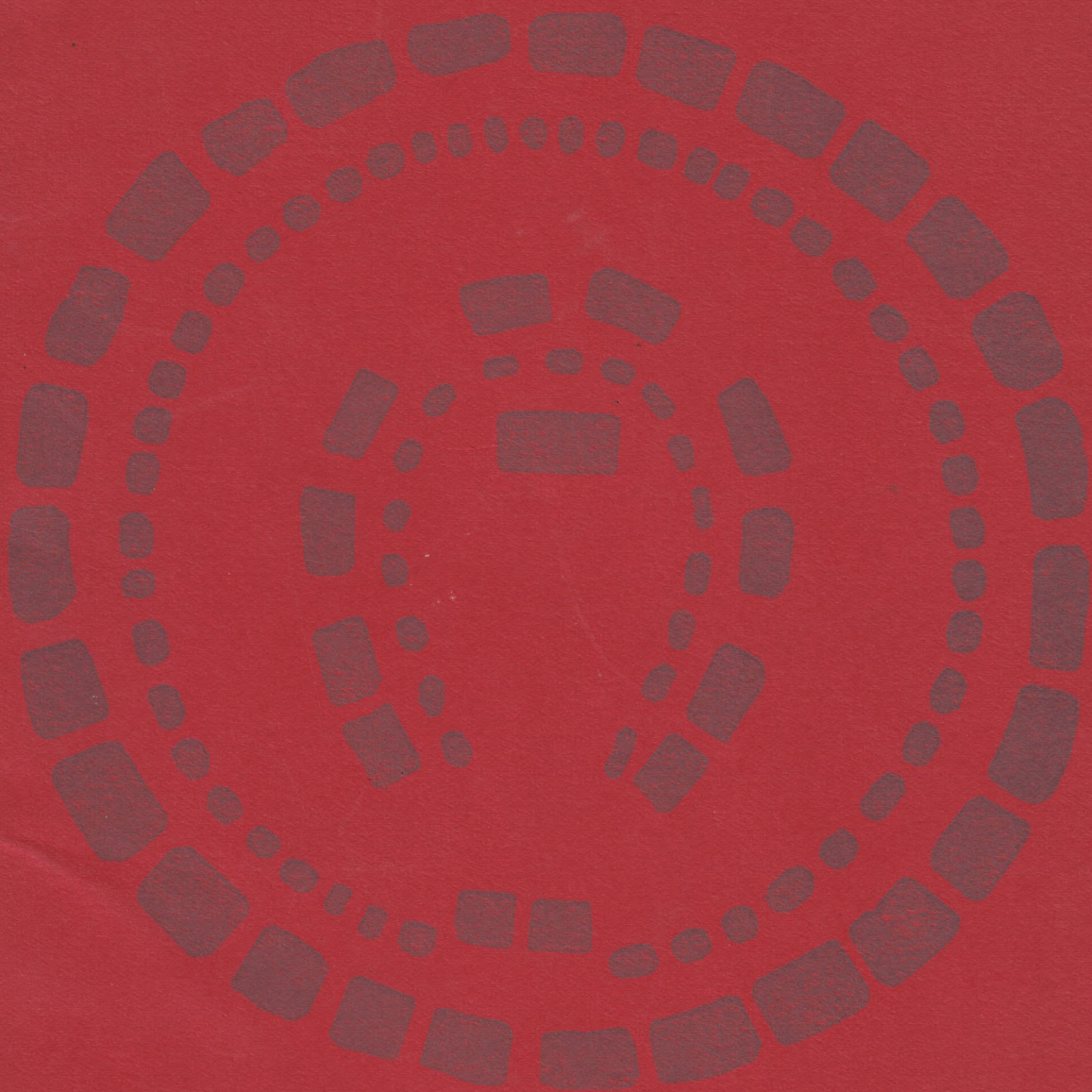


Stonehenge



eleven new engravings
and lithographs
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Stonehenge is one of the most striking monuments in Britain. It grew in several stages: about four thousand years ago a preliminary plan was laid out in wooden posts. Not long after, the fame and sanctity of the site merited the transport of the famous blue-stones all the way from Wales, and Stonehenge's builders embarked upon the frequent alterations and embellishments which culminated in the erection of the gigantic sarsen trilithons and the surrounding colonade, which now constitute the character of the monument

One can only guess at the nature of the special sanctity of this spot where such laborious and constant architectural activity went on. Certainly to be buried close by was an honour much sought after by the great chiefs of the Wessex culture, who lie under their barrows richly provided with rare weapons and gold from Homeric Greece and precious blue beads from Akhenaton's city. However, with the entry of the Iron Age peoples, Stonehenge's splendid significance was forgotten, for in Caesar's day the monument was a ruin, and only an occasional group of itinerants clung to life in the shelter of the sarsens. Thereafter, the fortunes of Stonehenge declined, and many stones were broken down and reduced to lime, a destructive process still in progress, when in the seventeenth century the sight of the monument in its solitude and rude magnificence set the mounted savants a-thinking of Roman emperors

Since then, Stonehenge has been the property of speculations, both scholarly and farouche: from the matter of-fact archaeology to the whisper of half-remembered mysteries. Archaeologists have excavated it, the Ministry of Works have mended it, Druids have worshipped in it, and tourists have gaped at it. Also artists have depicted it in its many moods, blazing in Turner's dawn sunrise, or buffeted by Constable's storms. Here are a few further mutations to celebrate Stonehenge's ancient glory and 'the hand of time' which antiquates antiquities, and hath an art to make dust of all things'

Robert Erskine

Henry Holzer . lithograph 15 x 25 . 6 gns

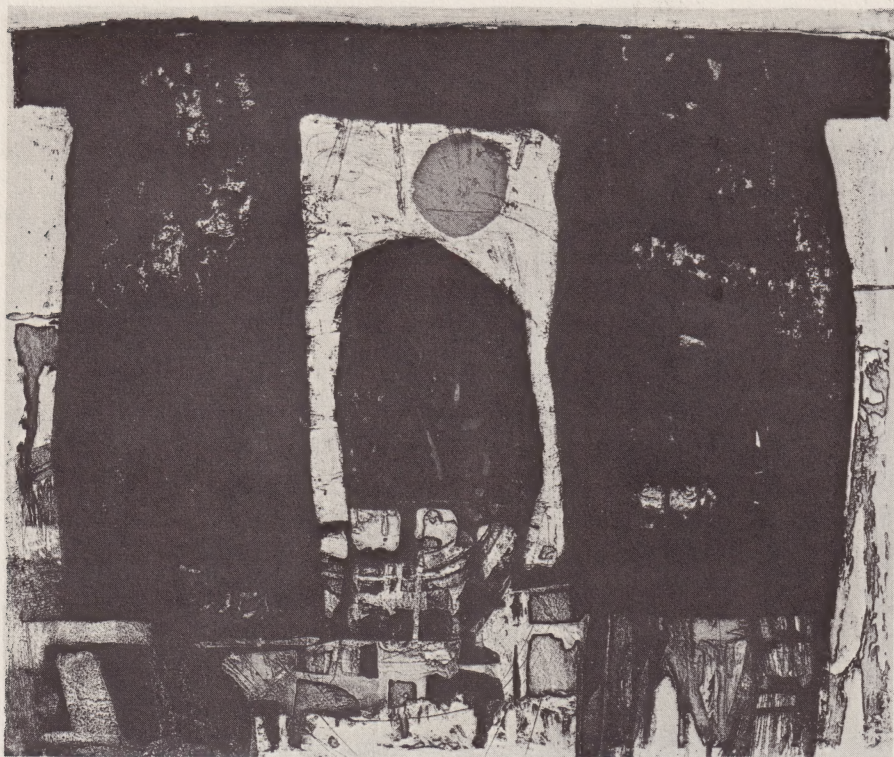




Allin Braund . etching 19x26.5 . 7 gns

Gertrude Hermes . colour linocut 24x36 . 15 gns

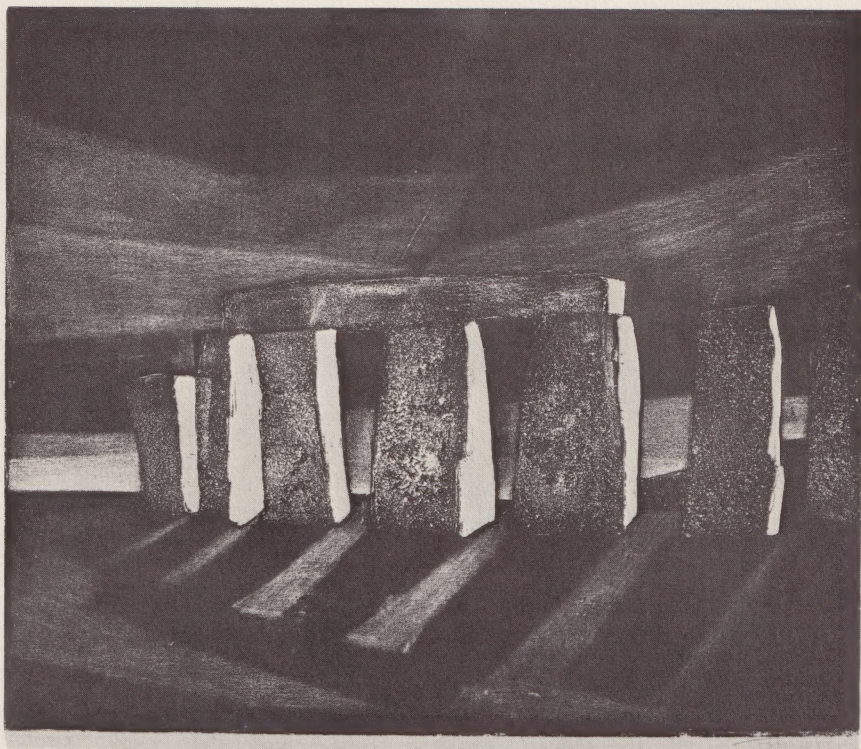




Keith Armour . colour etching 20x23.5 . 9gns

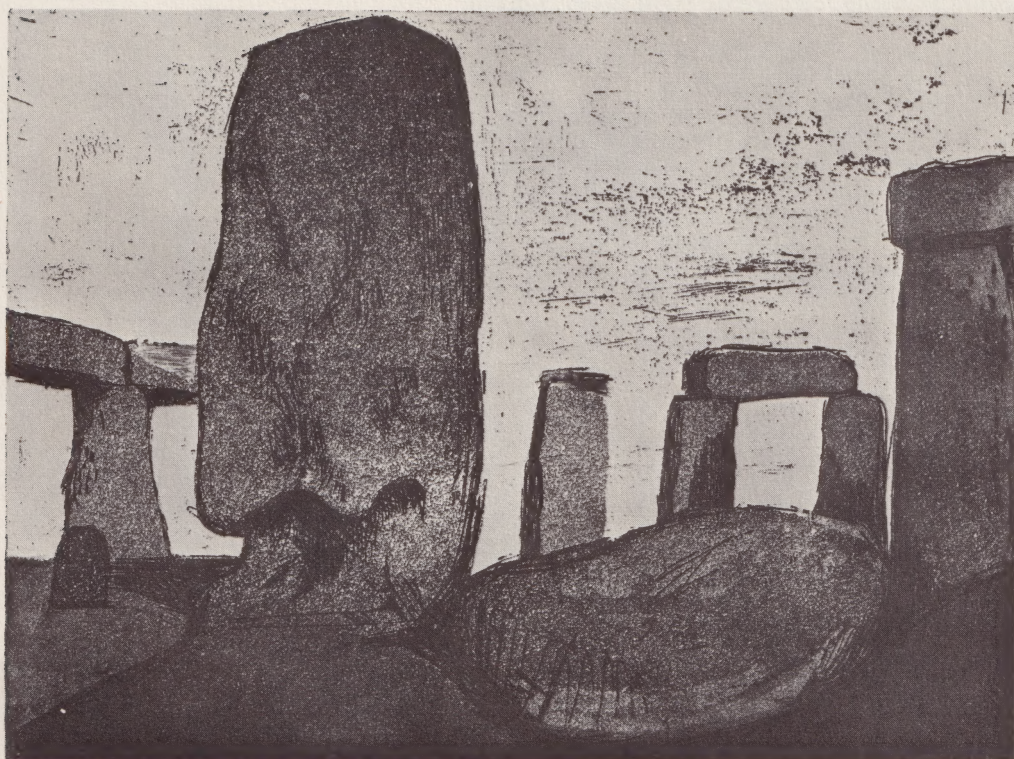
Valerie Thornton . colour etching 15.5 x 20.5 . 8gns

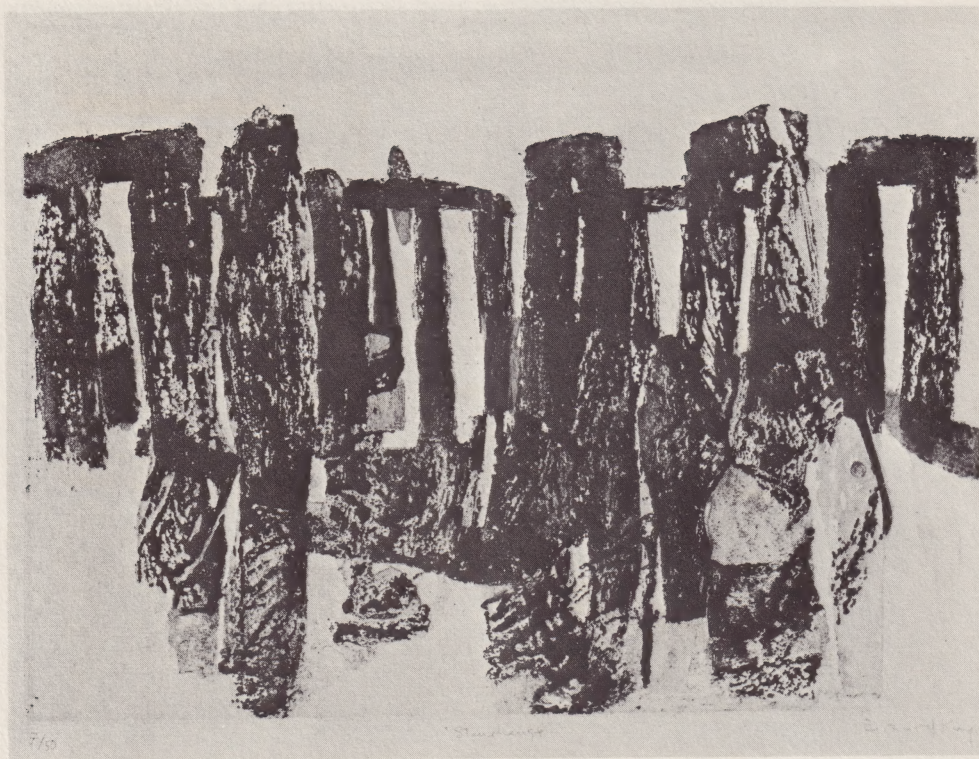




Francis Kelly . colour aquatint 20 x 23.5 . 12 gns

Elizabeth Aslin . colour etching 12 x 16 . 6 gns





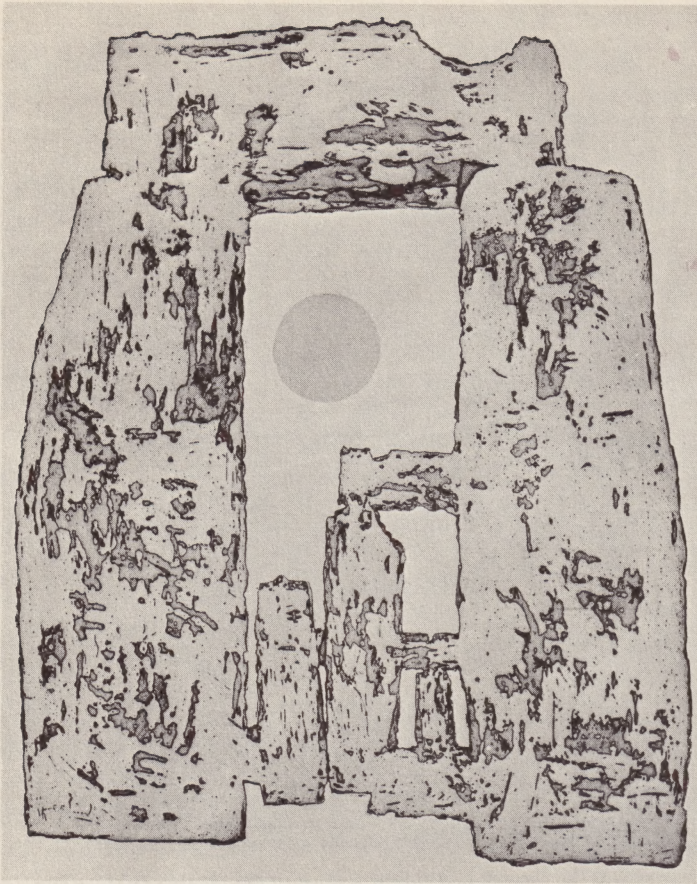
Bernard Kay . colour etching 13 x 18 . 8gns

Bernard Cheese . colour lithograph 16 x 20 . 7gns





Richard Platt . colour lithograph 21 x 18 . 7gns



Julian Trevelyan . colour etching 23.5 x 18.5 . 8 gns

Note

The sizes indicated in the captions are the measurements in inches of the printed area. In each case the prints are on paper at least 2 inches larger all round

